

DESIGN

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PENCIL PAINTING A NEW MEDIUM IN DESIGN . . .

BY EDNA E. SANDRY

All the designs reproduced with this article were made by the pupils of Miss Sandry at Washington Irving High School, New York City



■ These are exciting times for designers. Emancipated from a slavery to flower and leaf motifs that had to be devitalized to conform to various areas, and free to include everything from designs of machinery to such abstractions as designs of the emotions, the present-day designer has no inhibitions of expression. This new spirit in pattern motifs, with its sparkle and vivacity, calls for new mediums of expression. Design, when it is most charming, is expressed in a fanciful manner and a playful mood, and among the new techniques painting with pencils is a most fascinating one to play with. The design is drawn in with any of the colors chosen from a range of twelve different pencils. Areas are filled in if desired, and then the magic wand of the new technique is waved. A brush of clean water is washed over the pencil tones, the color becomes more intense and spreads out in a wash of lovely hue.

In looking for a medium to use in design we look for one that is versatile, for design is a broad field and covers a wide range of subjects. Design is really an essential element in all art expression. If the work is to be a decoration, surely design is the main consideration from start to finish. If we are engaged with a problem in interior decoration the design element is again paramount in the planning of sizes, shapes and the suitability of masses. In costume work we are again confronted with a problem in design. We have the lines and proportions of the prevailing modes which must be made to conform to the types of people who are to wear them. Some of the art expressions which we are less accustomed to consider as design are book illustration, portrait study, landscape painting and those works which we have been in the habit of calling the fine arts. Even these, however, must be beautiful in design if their other qualities are to be appreciated.

Designers everywhere, and especially students of art, have found the new indelible colored pencils of great value in all the phases of design which their art work covers. There is a fascination also about operating this new

medium, which appeals to young designers. The limited amount of equipment is a saving of time and energy in studio or classroom. The most notable advantage, however, is in the promptness with which ideas can be represented and expression caught in color. The spontaneous effects obtainable are encouraging to the worker. The pencil being a familiar medium to everyone, no hesitancy is felt in expressing oneself with it. There is nothing self-conscious about its manipulation and there is no necessity of acquiring the operating knowledge of a new set of tools or a strange equipment. The flexibility of the medium leads the imagination on to new experiments and discoveries.

A large part of the designer's work is done outside of the studio, when he is afield in various places, hunting his inspiration or ideas for later use. A material which can be carried as easily as a box of pencils is a decided asset in this work of making prompt notations of inspiring motifs. A visit to the zoo, a trip to the city aquarium, a display of aeroplanes at a flying field, an exhibition of modernistic furniture on one of the new ocean liners, or of fashions in one of the hotels or department stores, will all prove golden opportunities for stowing away fistfuls of design motifs, if one can only record rapidly enough his fleeting impressions. The colored pencils give you the graphic notes of transient ideas, and on arrival in the studio the pencil drawings can be washed over and blended into color tones, to serve as motifs for future designs.

Fashion design is a field in which the watercolor pencil is most useful. Various textures can be represented easily. Satin and velvet can be shown by rich, dark tones edged with high light. Horizontal or vertical strokes suggest stripes or corded materials. Crosshatching the strokes of the pencil and then washing over them gives the effect of straw or a coarse-woven fabric. Wool or tweed textures can be made by bristling the tip end of the brush against the pencil point and thus spattering the wet color on the drawing. If only part of the drawing is to be done in



BO - PEEP

Showing several very interesting textures in blues and greens with pleasing gradation and crisp accents

spatter methods, all other parts of the work should be covered with a shield of tracing paper. Fur, if it is the flat type, may be done with glossy washes broken with high light, and if it is long-haired fur it may be shown with line strokes washed over to give depth of color. Picturing lace requires the pencil point for drawing the pattern outlines and the brush for filling in solid areas. Masquerade costume designs or stage costume designs are fascinating when done with brilliant color. Painting them with pencils is a time saver, because the designer may carry the coloring right along with the sketch. The ideas grow more readily when they come out of the pencil already colored.

The accompanying illustration of the Russian dancers shows a variety of techniques. Thin outlines, washed in

from the edges with a wet brush, are seen on the upper parts of the man's costume. His hat and boots are suggestive of leather, and were done with broad strokes closely placed to form an even, dark tone, gradually changing to medium and then to light. The trousers were painted with a light-colored wash, made by dissolving the colored lead of the pencil in a little pool of water. In the girl's costume the skirt was rendered by rubbing the colored dust, shaved from the pencil point, all over the surface of the skirt. Then an eraser was used to wipe out the lights along the edges and, finally, a wash of clear water was run over the color that remained. The foreground was done in spatter to suggest the surface of the hillside.

The Bo-Peep illustration shows some additional textural

DANCERS

The whirling dynamic feeling of the Russian dancers is well expressed with the water color pencil

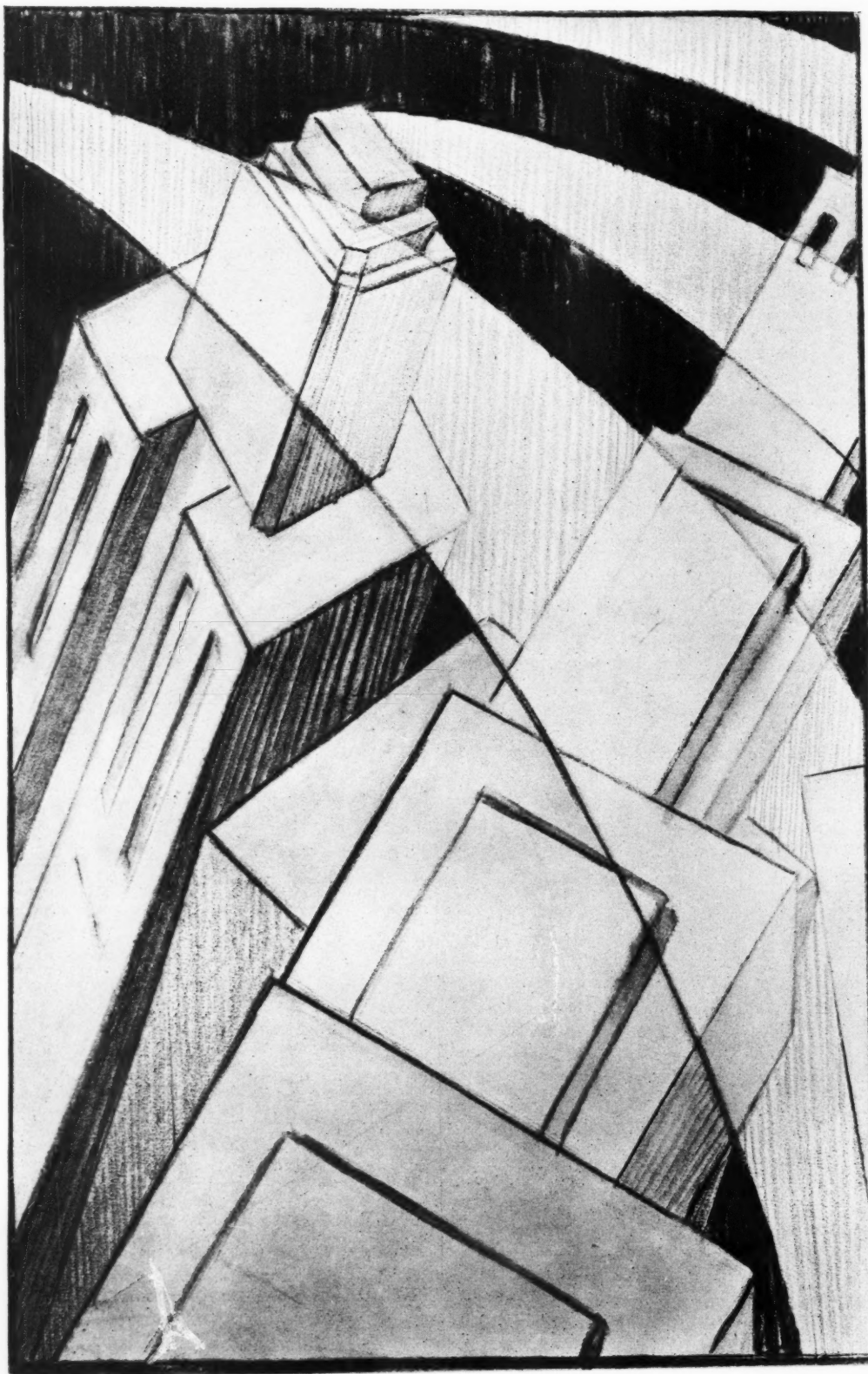


effects. The apron suggests a figured cretonne in an indistinct blend, obtained by wetting the surface with clear water and then dropping on to the wet surface the powdered shavings of several colored pencils and allowing them to blend together. Then a light "scribble stroke" was worked over the wet surface. The edge of the dress, showing below the apron, was done in criss-cross strokes to suggestingham. Crosshatch strokes were used to suggest straw in the hat and in the grass of the foreground. The abstract tree forms at the side were done with a washed outline in several colors, and the margin line was washed in from all edges to create a background tone.

In the design of the lilies it was desirable to form a dark background to enhance the whiteness of the flowers,

so two dark-colored pencils were used in firm broad strokes, placed close together. The white paper was left to express the main surfaces of the lilies, and a few light tones were penciled in to show the shadows under the turn of the petals. The searchlight design on the modern building is one that shows the popular three-dimensional feeling. The background was done in the same manner as that used in the design of the lilies. The buildings were done in light and medium tones to suggest the various directions into the picture, and to create a feeling of thickness and planes.

Poster designers, when they are making their roughs or layouts for advertising problems, will find the water-color pencils a very desirable medium. Although the layout is only a sketchy and tentative trial for the finished problem,



SEARCHLIGHT

A pattern in three dimensions showing various moving planes used in a most rhythmic sequence

its final effect can be judged much more accurately if it is made in color rather than in lead pencil. The poster artist then can make his layout sketch with the water-color pencils and, by washing it over with water, will get a fair impression of what the color is going to do for his finished poster. The final poster can then be executed in whatever medium the work requires.

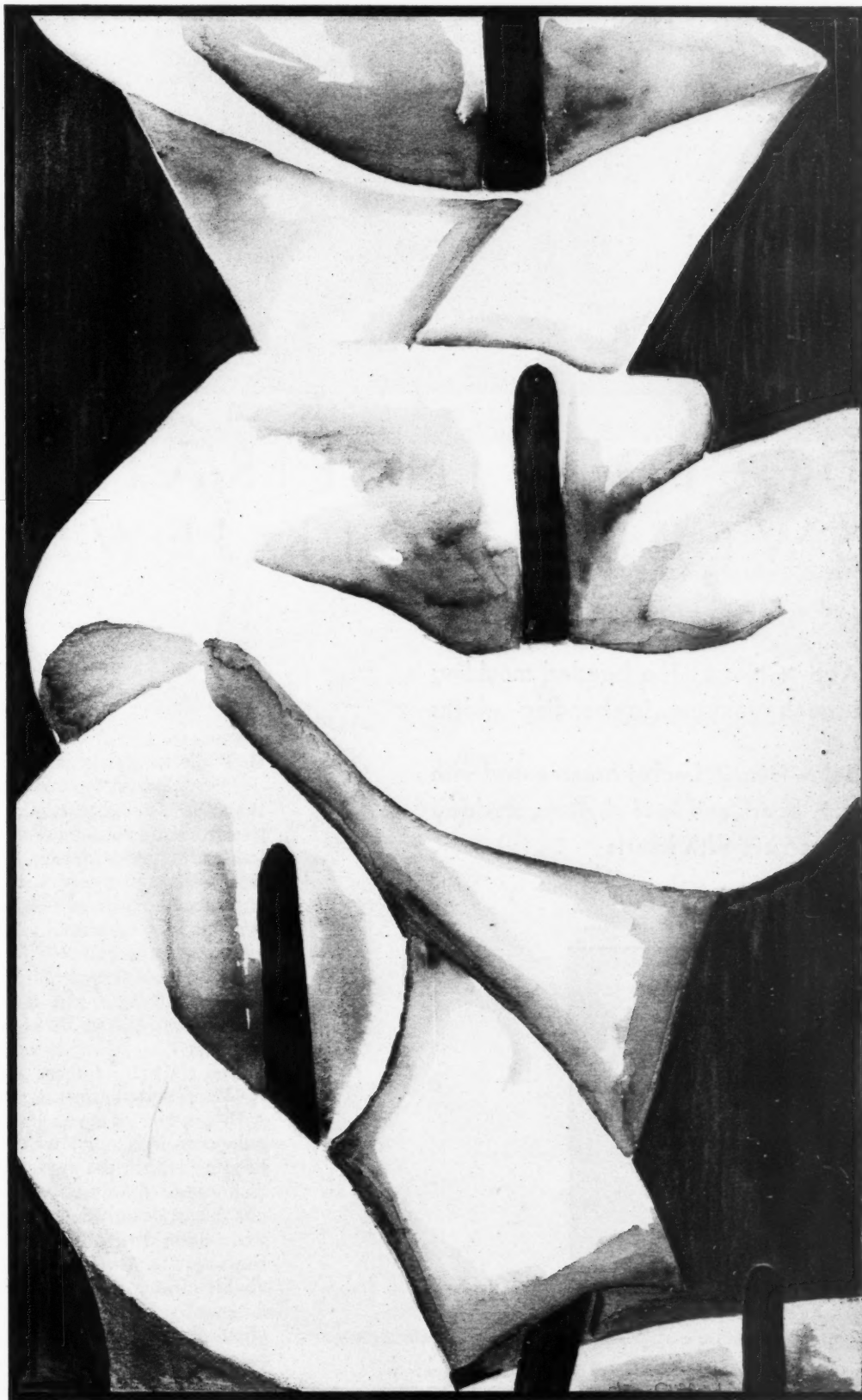
The designing of greeting cards is another phase of the pattern-artist's work which calls for a prompt impression of the final color plan. The spirit of the design does not make

itself felt in black and white. When the sparkle of color is added the gaiety and appeal of the greeting card is enhanced. The colored pencil sketch creates the impression of the finished card from the first steps in composing the design.

Textile designs, though usually finished up in tempera color, will be created with much more flexibility and ease if sketched from their inception in a color medium. The textile designer can play with his watercolor pencils in their varied hues and possibilities of blending, and can arrive at

■ ■ ■
CALLA LILY

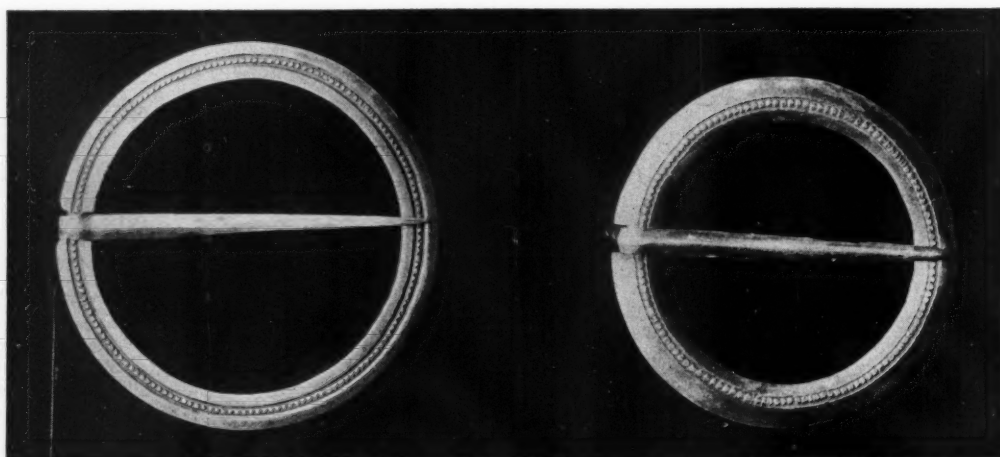
A very liquid quality
is produced in this
panel which in many
ways suggests water
color . . .



some novel and fascinating designs that his tempera paint may never suggest. The very line strokes of the pencil suggest the textural quality of weaving. Drawing with the wet pencil gives a line effect of even more tapestry-like quality. Interesting effects have been obtained in this technique by combining it with other mediums, such as India ink, charcoal or lithographic crayon. The rich blacks

of these mediums seem to add to the vivid, clear brilliance of the color medium.

Although the high school students with whom these indelible colored pencils were tried out found no difficulty in obtaining control of the medium right from the start, still experiment and practice kept revealing new possibilities and added to the enjoyment of the problems undertaken.



DESIGN INSPIRATION FROM SWEDISH FOLK JEWELRY ■ ■ ■

BY M. ESIK

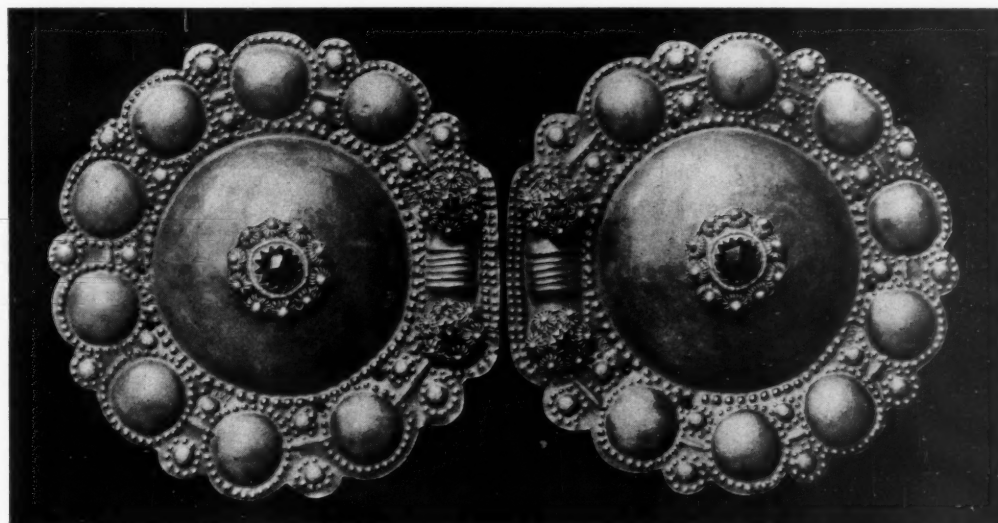
Above--No. 1 The beaded moulding brooch varying in banding widths

Below--No. 2 Locket ornamented with dot, heart and leaf rhythms studded at corners with hearts . . .



■ Trade is ever seeking costume and housefurnishing design ideas in far distant lands. What is more suggestive than these delightful hand-wrought jewelry accessories to the Swedish peasant costume? The simple everyday brooch built of circular beaded moldings, may express distinct moods through a subtle change in the size of bead or width of band, as noted in the three shown here (Fig. 1.). The peasant himself works in iron, making hinges, scutcheons, locks, keys and padlocks for the home; but jewelry demands more delicate skilled handling, and thus is entrusted to the village craftsman. In days of yore he was kept busy fashioning cloak-clasps, buckles, rings, pins, buttons and lacing-eyes for the women's costume-bodice, each of which required six pair of these eyelets.

Most prized among personal belongings is the locket with a series of encircling neck chains (Fig. 2), worn on gala occasions only, when it is brought forth from safe-keeping within the ancestral chest. We admire the velvety richness of the first locket with its rows of repeating dots and heart design done in relief; and the crisper engraved and tooled decoration of the second, where again appears the favorite heart ornament. Also for festive event is a double clasp which fastens the jacket, at times in gold but frequently in silver-gilt (Fig. 3). The remarkable thing about this one from Scana, in south Sweden, is its elaborate and unusual spherical rhythm in graduated sizes. Circling about a large convex disc on each clasp-half are smaller ones arranged like a galaxy of lesser orbs revolving about a central sun. Again more diminutive discs with new orbits take their place in the conclave; while ringing all, be they large or small, are tiny dot satellites. With great frankness does this rotund reiteration in different magnitudes assert itself. It might be styled a "Constellation of Rhythms," and is only broken at the center by a sparkling glass jewel wreathed about by a ring of daisies and smaller glass brilliants near the fastening.



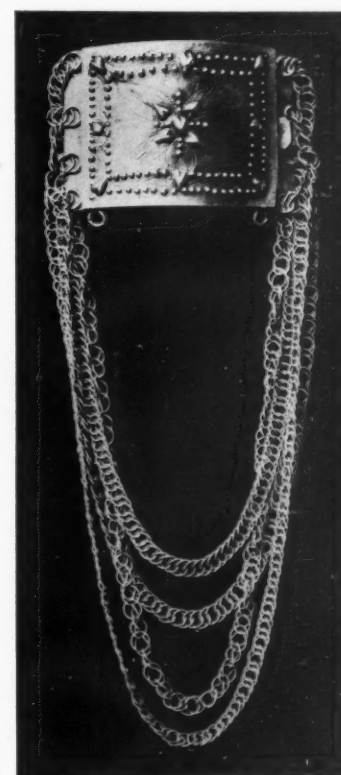
Above--No. 3 Circular jacket-clasp.
Center discs surrounded by a galaxy
of smaller ones and each again en-
circled by tiny satellite discs with
center jewel wreathed about with
daisies

Below--Locket

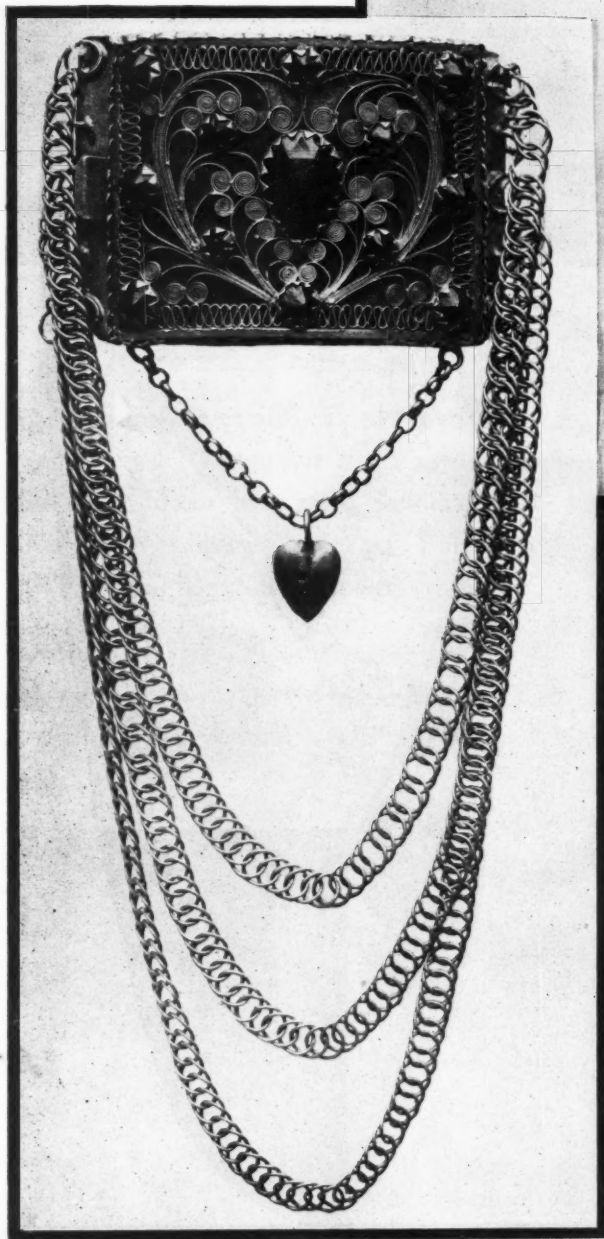
Differing from the jacket-clasp pattern, is another using the disc motif but in vertical repetition, on a breast-pin or brooch, from which hang tiny and larger disc pendants (Fig. 4). Dear to every peasant girl of Dalecarlia, central Sweden, is the heart-shaped bride's pin with long angular dangling pendants engraved with another type of rhythm that radiates from a center point (Fig. 5). This pin is the chief treasure in her elaborately bejeweled attire, as the Dalecarlia bride of yesterday adorned her wedding costume with her own jewels and all she could secure from relatives and friends. Thus loaded down with her own and borrowed finery, she could scarcely walk and looked much like a shop-window. Today, as of old, the bride's pin varies little save in the number of dangles which may range from three to many.

A linked waist-belt constructed of rectangular silver-gilt plates stitched to a cloth or silk strip, presents the rhythmic principle in new ways (Fig. 6). The enrichment on the bulging links is in recurring concentric curves worked in from the corners and finished at the center by a four-pointed star radiating from a small circle. The buckle takes on considerable sophistication and refinement; yet its more brilliant ornament has been brought into perfect harmony with the simpler, more robust link design. Its form is that of two half-moons embellished by discs of graduated sizes so arranged as to echo the buckle's shape.

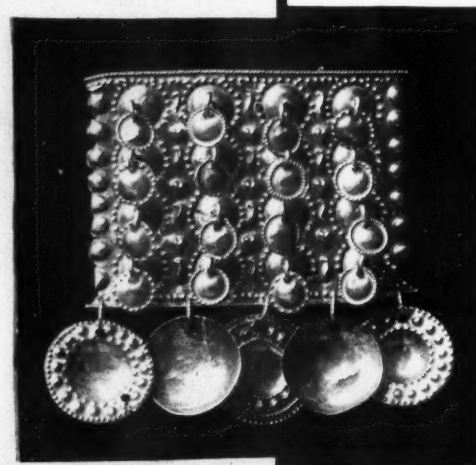
The most pretentious of this group of folk jewelry is a third example of the popular locket swung from three neck chains (Fig. 7). Here it is enriched with filigree scrolls; over a gilt locket plate the craftsman has spread silver filigree with charming grace and lightness. Flowing curves and spirals in upspringing growth echo and re-echo its radiating line in a most imaginative manner. One keenly feels its hidden and musical rhythm. Filigree work is often enhanced by stone-setting; indeed, here the jewels are the pattern's keynote, to which all else is subordinated.



Right--No. 6 Silver
gilt belt and buckle



Above--No. 7 A thirteen jewel locket
with floral scroll and spiral ornament



Above--Breast pin with
another disc rhythm

Below--No. 5 The much-
prized pendant Bride's pin



SWEDISH FOLK JEWELRY



Moby Dick designed by Trout



Design by a pupil of Evander Childs High School

THE MAKING OF A GIANT BLOCK PRINT

BY ISABELLE M. MURRAY

■ The right of the designer to use his own motif is unquestionable. As witness, the jungles, swamps, forests, streams, islands, icebergs, tropics and natives in these accompanying designs by high school students. These flights of fancy were the means of "loosening up" the class-consciousness of a sixth-term design group who were timorous and inclined to the realistic. The literal souls were satisfied when an old encyclopedia of birds, animals, reptiles and fishes was allowed as source material for those who wanted anatomical truth. But these were soon out-distanced by the naive and more entertaining drawings of those who drew badly. Amazing new camels, elephants and pineapple trees were encouraged. A stick of charcoal and an eighteen-inch square of gray paper invited a tour of the tropics and the urge to pick flowers in Africa was stronger than the desire to make an arctic setting for Commander Byrd.

The block printed linen design entitled, "Moby Dick," accompanying this article is printed in black on white linen. It can be purchased at Lord & Taylor's at \$1.95 a yard, thirty-six inches wide. It very successfully illustrates the

method of repeating the large eighteen-inch unit which the students were making. Only a square and a half repeat were attempted by the classes, however.

The steps in developing:

1. Make a crude sketch of the spacing, drawing and grouping of any motif, a square for an elephant, an oblong for a deer, etc.
2. Refine or "purify" the line, removing all wobbles or weak, uninteresting lines. Try for rhythm.
3. Work in dark and light, aim for variety of size, shape and color.
4. Color (one color only, blue on white, green, brown or black on white ground) but many values can be implied by the variety of breakup in any area. Depth of design and a wood block technique are stressed rather than a stencil type.

The choicest designs will be cut in battleship linoleum, printed in one color ink. A suggested combination is Indian red printer's ink on unbleached muslin, or ivory or yellow crepe de chine in Russian green for use as a wall hanging.

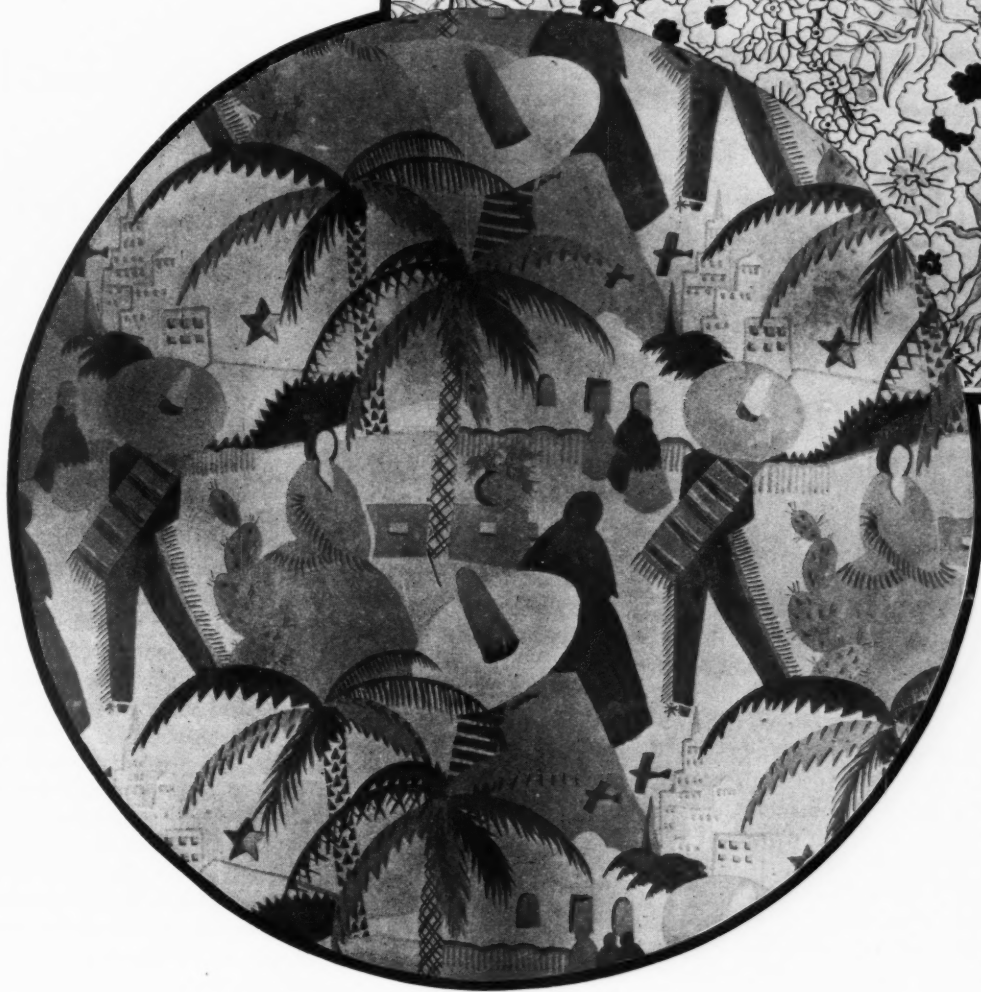
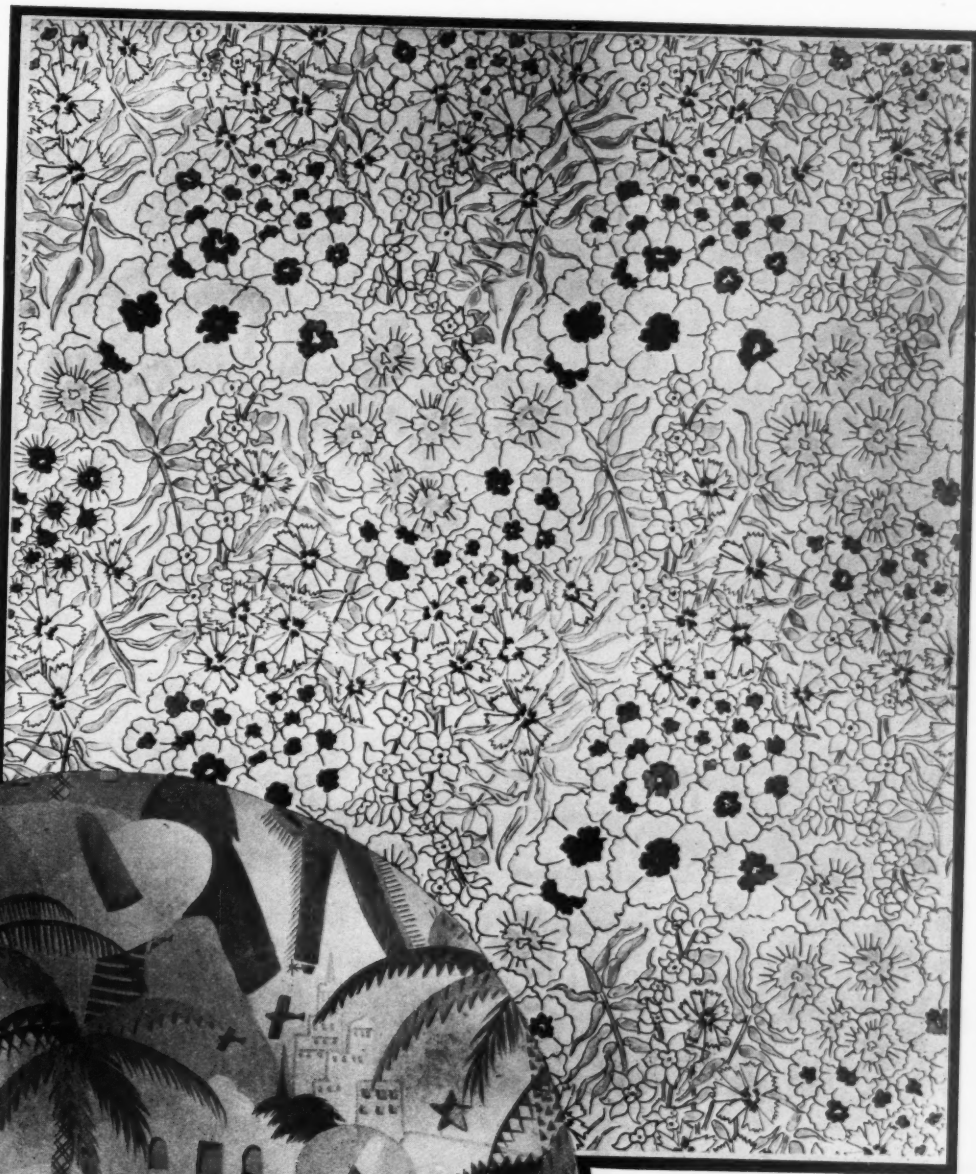


Left--Awarded the prize of \$100.00 for a design by Vanna Peters of Los Angeles, Calif. for a fabric with durenne warp and filling, offered by the Durenne Association of America, in the Fourteenth Annual Textile Design Competition of the Art Alliance of America

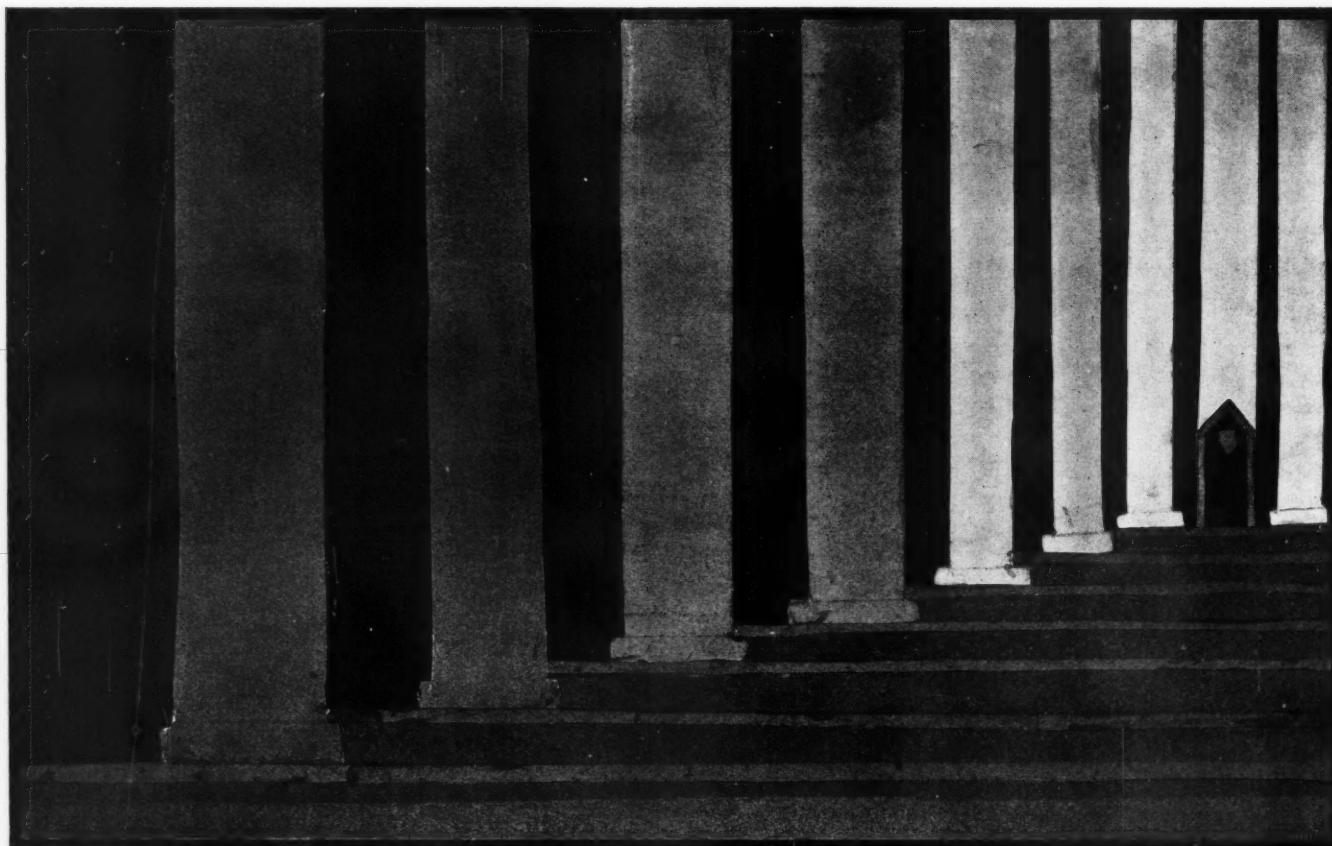
Right--Awarded the prize of \$100.00 for a design by Alice Donaldson of New York City for a fabric of Pussy Willow crepe intended for a street dress, offered by H. R. Mallinson and Company, Inc., in the Fourteenth Annual Textile Design Competition of the Art Alliance of America



■ ■ ■ ■
 Right--Awarded the general prize of \$125.00 for a design by Jessie McDonald of New York City for a costume fabric, in the Fourteenth Annual Textile Competition of the Art Alliance of America . . .



Left--Awarded the general prize of \$125.00 for a design by Rose Bush Miller of Yonkers, New York for a decorative fabric, in the Fourteenth Annual Textile Design Competition of the Art Alliance of America



STAGE DESIGN AS A WAY OF TEACHING ART APPRECIATION ■ ■ ■ ■

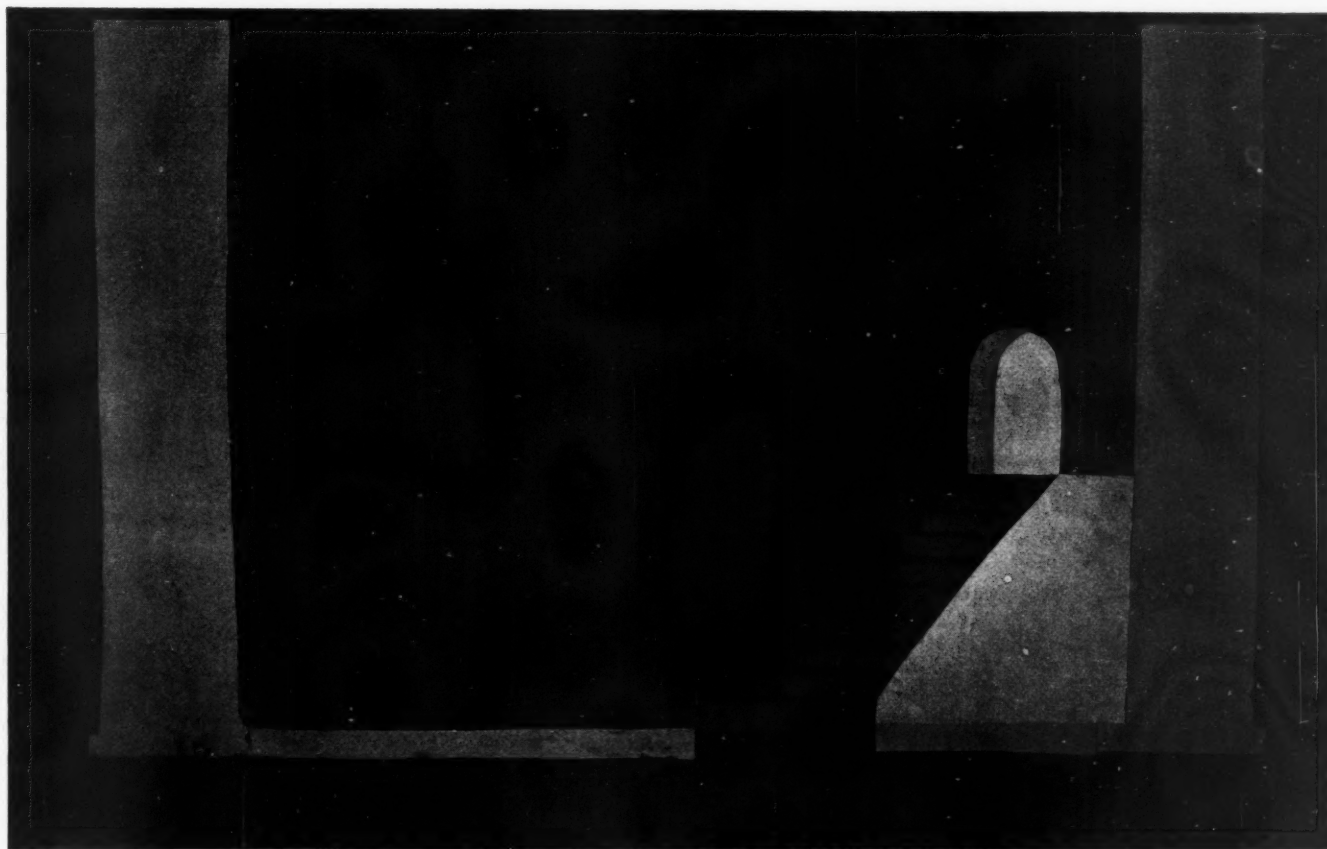
BY VIRGINIA MURPHY

**A play whose outstanding feeling is
dignity would call for a setting
which emphasizes long vertical lines**

■ To those who are always alert and eager to revitalize the material for art teaching, stage design offers an interesting and valuable variation as a way of teaching art. There is never the least need to stimulate a false interest in stage design, for a love of dramatic expression seems instinctive in all of us; there is need only to carefully direct this interest toward ever higher standards in the literature of the play, the expressive art quality of the settings, costumes and lighting, all of which are as much a part of the complete dramatic expression as the acting itself. "Theatre," whether it be drama, opera, musical comedy or cinema, forms a large part of the life experience of each individual. Since an educated audience may eventually raise the standards of the theatre by the force of public opinion, it seems not merely worth while but actually imperative that we include in the educational experience of our students a critical study of the theatre, its forms of expression and the art quality of appropriate settings and costumes. In this way we may set up standards and widen the horizon

for them so they may judge more discriminatingly and enjoy more fully this rich field of "theatre."

Were the object of such a course merely to train designers and technicians for the stage I would feel it to be too highly specialized in its scope and too limited to merit a place in the usual school curriculum. But if the teaching be founded on art principles and planned to develop appreciation of the arts of the theatre through a clearer understanding of these principles controlling the varied mediums of the theatre—then I believe such a course one of the most valuable in the curriculum of the school. To those who agree that literature, history, art, music are essential in the school program it is evident that the appreciation of the theatre is as vital in the lives of people as any of these and to be sure it includes all of them in a very subtle orchestration. Stage design offers so many alluring possibilities for the development of the art sense that it easily finds a response from every teacher and student alike. Students may make simple yet dramatic space arrangements in cut paper or work out a series of designs for settings or costumes showing the emotional effect of emphasis on a particular type of line; more ambitious students may actually construct small three-dimensional models, paint them and construct the miniature properties for them. Other ingenious ones may prefer to design and make masks or perhaps the class would enjoy putting on a marionette play. In this they have a



The simple line of the columns and simple suggestion of space achieve a feeling of majestic grandeur

project which calls for an infinite variety of capacities, interests, and skills with the most completely satisfying results when the actual play is produced and the little wooden actors respond so perfectly to understanding pulls at the strings. The student with imagination has a wonderful opportunity to design settings—model heads and plan costumes; the more mechanically minded may construct the bodies, make the costumes, build the stage, plan and rig up the lighting. There are many minor duties quite essential, too, that may be carried out successfully by the less active members of the class.

No matter what phase of stage design is chosen for the class work, creative expression is called into play, together with a constant need for art judgments in effective space relationships and color relationships; so through actual experience students are building up that very subtle thing we call—art appreciation.

There is no better laboratory for the study of the art of the theatre than the school plays and simple auditorium programs which form a part of every school plan. It is a complete life situation, every part of which is understood and definitely within the control of the students if properly directed. The plays are acted by amateurs in amateur fashion and to be consistent they should be performed before settings designed and constructed by the group and in costumes designed and made by those who wear them. The lighting, as well as these other problems, may be worked out to intensify the mood under the direction of the art

All of the illustrations with this article were class problems worked out by stage design classes in George Washington and Erasmus Hall High Schools of New York City under the direction of Miss Virginia Murphy

department. We would then have a unified production, thoroughly understood and controlled by the students under competent direction duplicating in every detail the actual situation on the stage. The players in one production became the audience in the next and a much more discriminating audience because of their experience in producing. After boys and girls have had the experience of thinking out a stage design and costumes for a particular play in terms of fine spacing, expressive form and color, whether it be a simple result on paper or the grand climax of co-ordinated effort in the school play actually produced on the stage—they will never again be a passive audience at any play. They will unconsciously enter into the production more fully, enjoy it more keenly and evaluate it in the light of their broader experience. In sufficient numbers these trained audiences would make their influence felt toward a higher standard in the commercial theatre.

The mere producing of plays in the school would be unimportant educationally unless the background for it had been developed slowly and consistently as an art expression. The actual performance then with its attendant technical difficulties and co-ordination of effort becomes the grand climax of the work in stage design, a test of class achieve-

ment and of audience standards of judgment. It is very true that we see with the eye but understand with the mind. If we understand more about the standards of good "theatre," the ways of producing certain effects, we see much more in the plays and the movies we attend and we have a real standard of appreciation.

Creative expression related to design in the theatre when taught understandingly, is one of the most fascinating and logical phases of art teaching and may be productive of great good if the standards of the theatre are to be raised by the demands of a cultured, educated, art-minded audience.

A short descriptive bibliography follows: A mere list of books is often more confusing than enlightening so an effort has been made to include in this list only those books which have proven helpful in very definite ways.

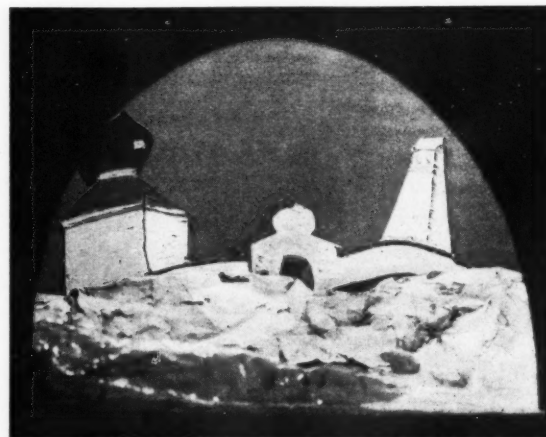
A. History and Development of the Theatre

1. *Theatre*, by Shelden Cheney. This volume is a comprehensive review of the theatre from the early Greek periods to the present day. It includes photographs and sketches of traditional theatres and many illustrations of modern ideas for the stage and movies.
2. *Stage Decoration*, by Shelden Cheney. This is an earlier publication, not quite so complete but with excellent photographs of Greek theatres, of the Shakesperean tradition and a variety of modern settings including Constructivist types. It includes a discussion of the changing aspects of the theatre

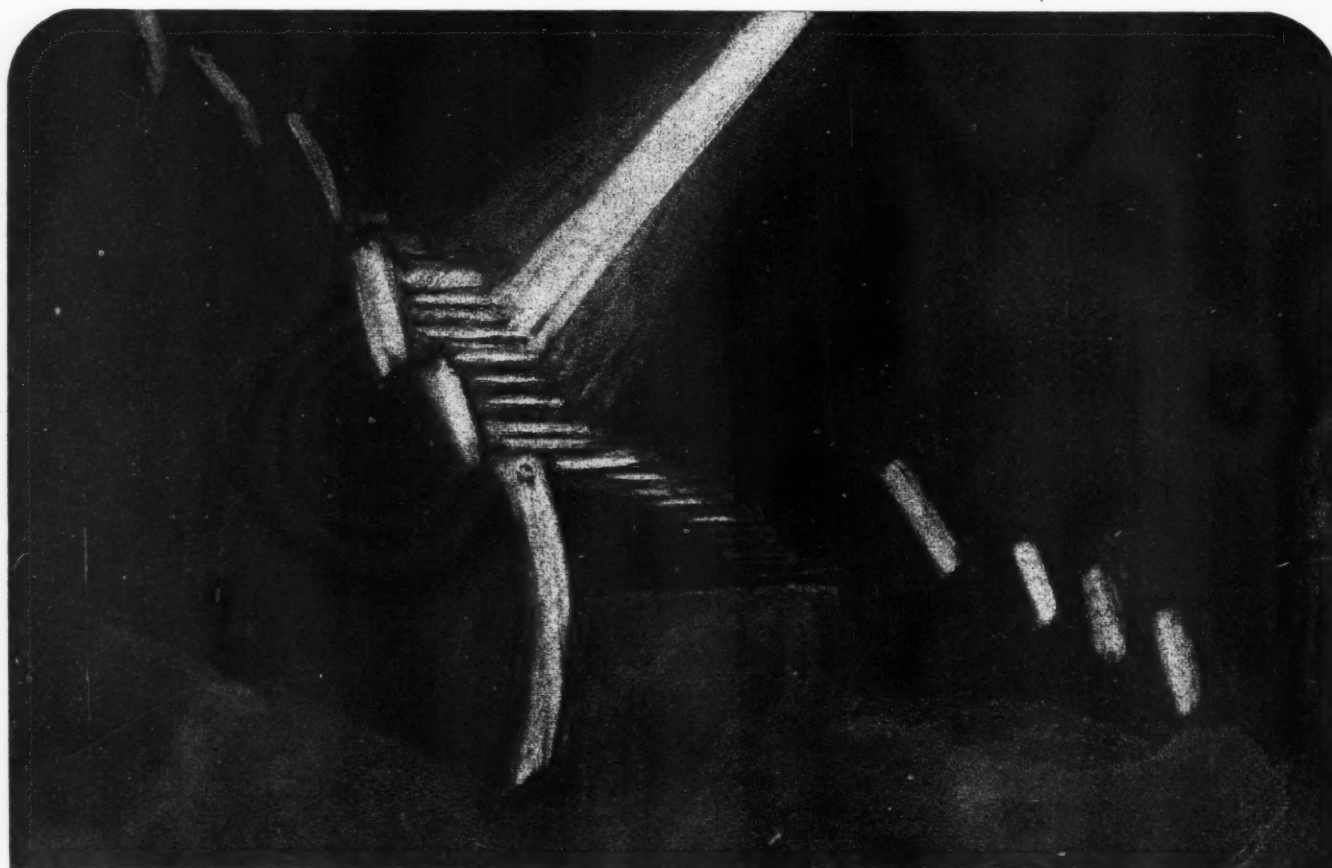
and the relation of the theatre to social development of each period.

3. *Monumenta Scenica*. A complete pictorial history of the theatre. It is the most complete work on the subject but is in several volumes and very expensive. It may be consulted in the Public Library.

Continued on Page 90



Setting for The Lost Bride
a Scandinavian tragedy



This setting for the sleep walking
scene in Macbeth is powerfully de-
signed in charcoal

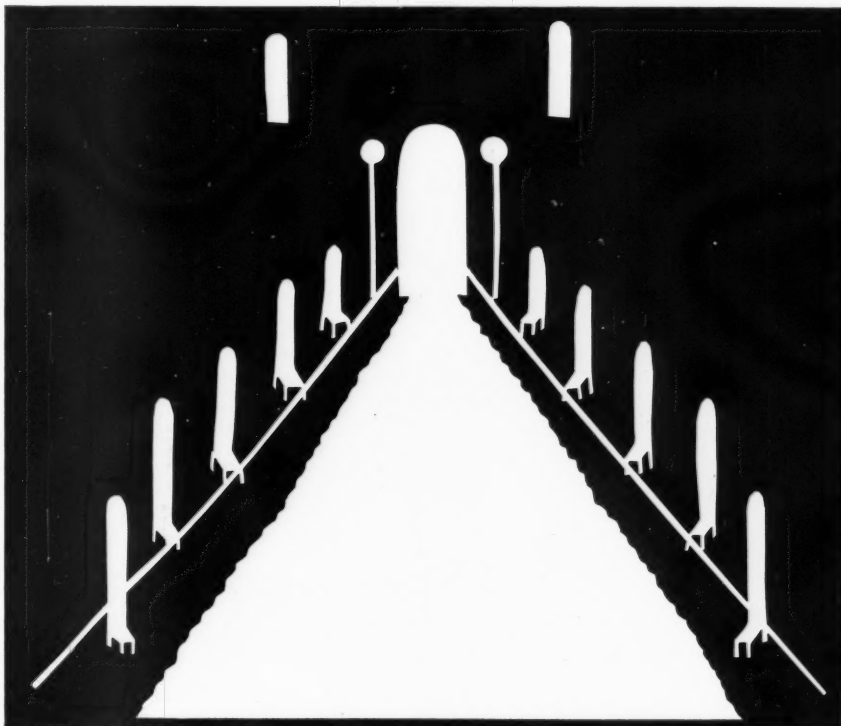


Peer Gynt with its weird feeling offered the inspiration for this stage design in charcoal carried out in subtle transitions of darks and lights with an intriguing composition of lines



Clowns in Colored Cut Paper

The comedians were designed with a conscious emphasis upon the curved lines and a corresponding contrast of intense colors, the effect of the clown being gained but the traditional type of costume having taken on a new spirit

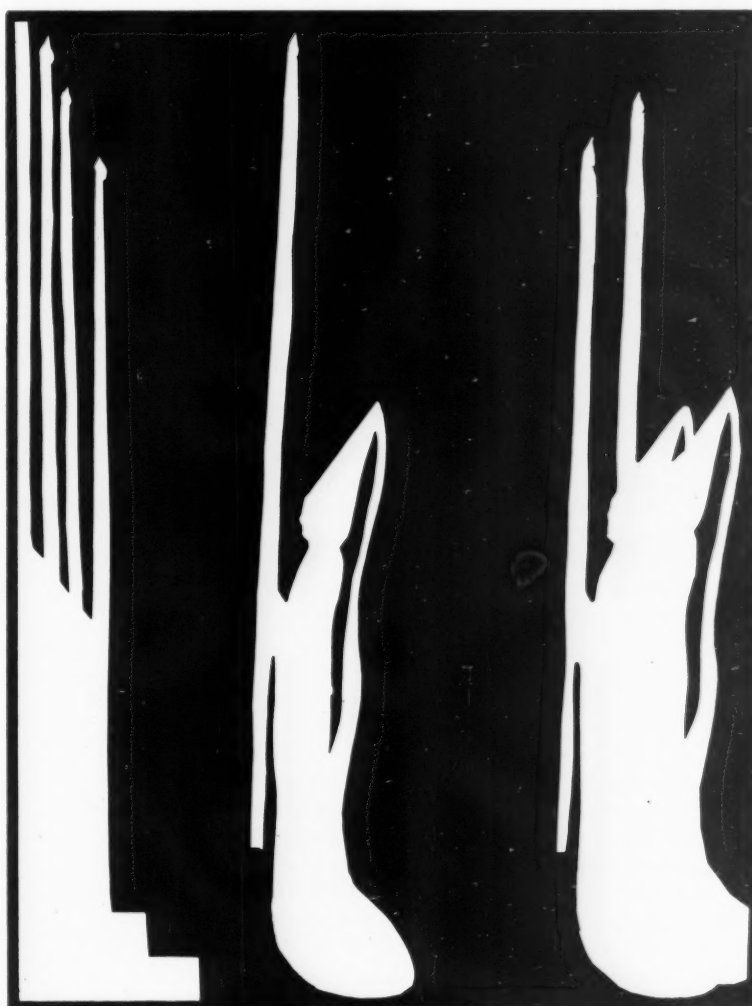


Left--A throne room. In its simple way it achieves an atmosphere of majesty and power . . .

Below--A medieval religious scene. The restrained dignity and quiet grace are expressive of the theme

Cut White Paper Designs . . .

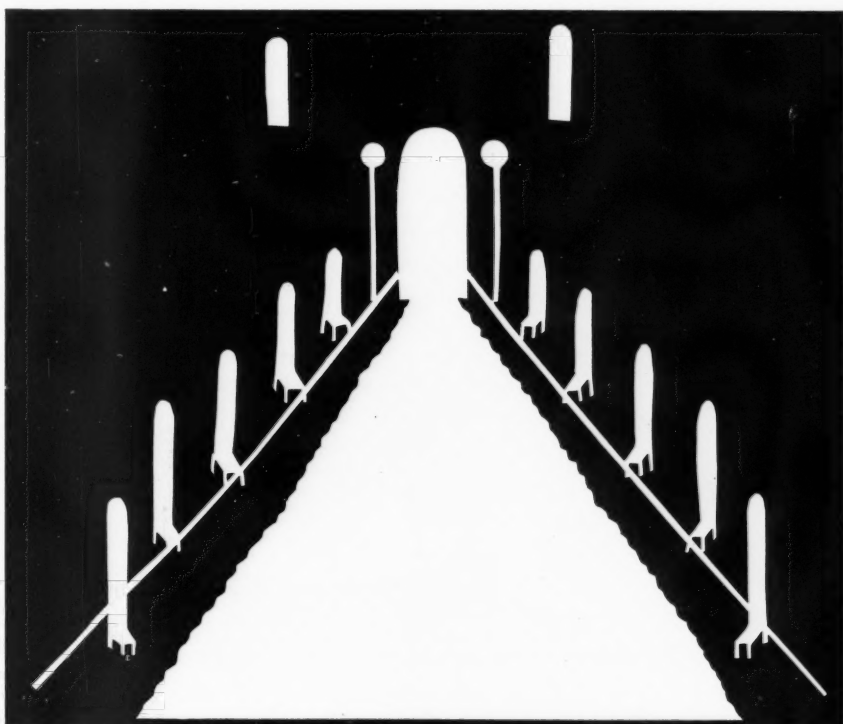
The emotional and dramatic effect secured by emphasis on vertical lines was studied through simple exercises in cut white paper on black, the dramatic power in this type of design depending upon the simplicity and expressiveness of the silhouette





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The comedians were designed with a conscious emphasis upon the curved lines and a corresponding contrast of intense colors, the effect of the clown being gained but the traditional type of costume having taken on a new spirit

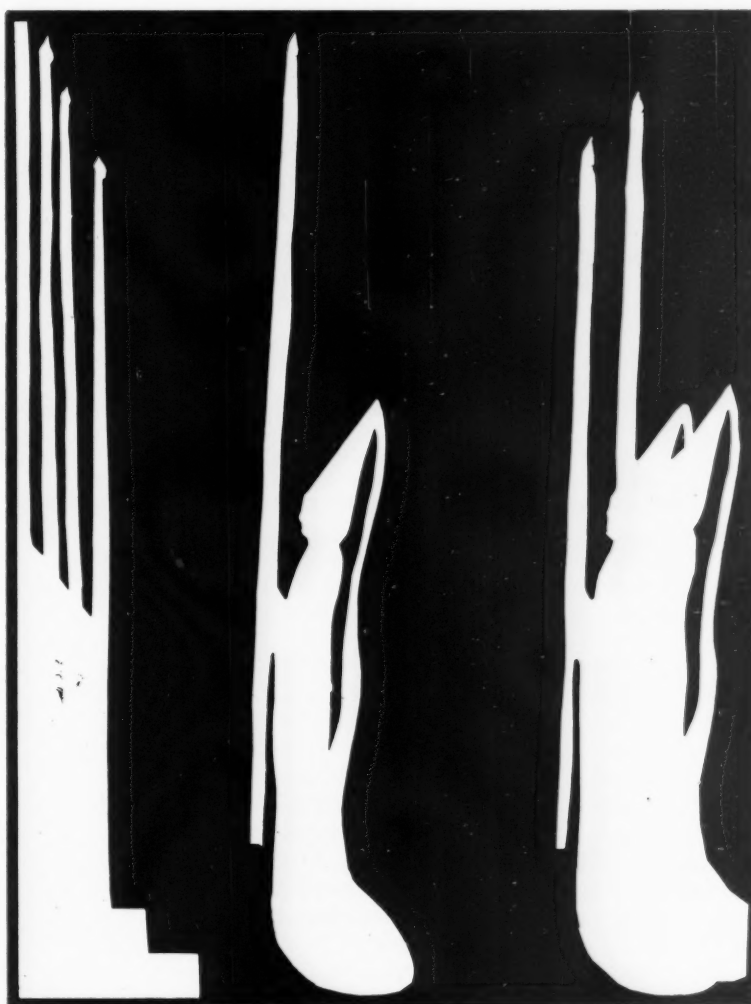


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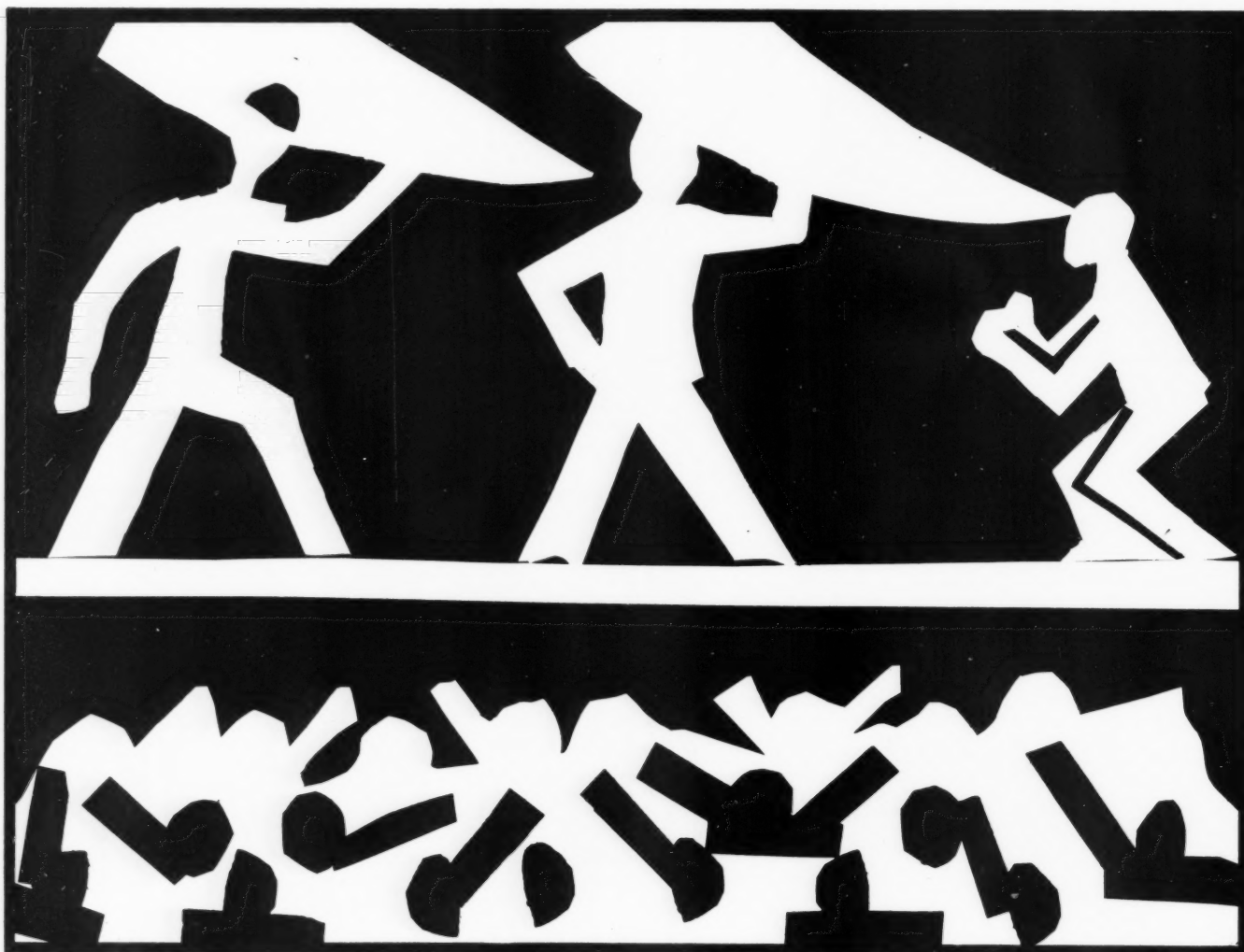


Continued from Page 86

B. Producing for Amateur Groups

1. *The Theatre for School and Community*, by Wise. This book gives helpful information on the making and painting of simple scenery; diagrams and suggestions for costumes and materials that are effective for costumes and curtains. It shows clever ways of securing an effect with simplest and cheapest materials; plans for lighting at a minimum cost and gives all information for producing in a small way.

Oblique conflicting lines produce the spirit of jazz expressed in the cut paper stage designs on this and the opposite page . . .



2. *Play Production*, by Milton Smith. Gives all information on putting on the play with drawings and photographs of plays produced by the author with a high school group.
3. *The School Theatre*, by Roy Mitchell. A detailed explanation of simple, inexpensive ways of producing plays effectively with a school or amateur group. There are formulas for mixing paint, methods of applying it, ways to reduce the cost of lighting, even suggestions for the shifting of scenes to avoid the long waits of the usual amateur performance.

C. Stage Lighting

1. *Stage Lighting*, by Irving Pichel. This is quite a good source book on the subject, telling the value and use of different types of lights, how they may be operated and where they may be secured.
2. *Stage Lighting for Small Theatres*, by McCandless.

This is a similar discussion of comparative values and results of various lighting units by the man who teaches stage lighting at the Yale School of Drama. His technical knowledge and his wide experience make his opinions valuable on the subject.

D. Modern Stage Settings

1. *Das Bühnenbild*. A German publication in book form showing a fine selection of photographs of outstanding stage designs by the foremost scenic artists of all countries. There is no text nor is it needed. It is a splendid collection of great variety.
2. *Drawings for the Theatre*, by Robert Edmund Jones. A book of drawings and photographs of the work of this one artist. It is a fine, sincere record with real art quality and inspiration for students.
3. *Theatre Arts Prints*. A recent publication of 150 prints selected from the magazine and showing set-

tings and costumes for the theatre. It is a very fine collection at a very reasonable price and makes splendid reference material for teaching the art of the theatre.

F. Marionettes and Puppets

1. *Das Marionetten*. A German collection of photographs of marionettes and a few settings. The pictures are large enough to give a clear idea of the

by an architect and stage designer of long experience. It would be valuable to anyone connected with the construction or remodelling of a theatre or stage. Drawings and specifications are given of a number of ideal theatre structures.

2. *On Building a Theatre*, by Irving Pichel. This is a practical book with valuable information on construction and plans. It describes mechanical, struc-



character and construction. They have been carefully selected for real art quality.

2. *A Book of Marionettes*, by Helen Heiman Joseph. A good, practical book on the history, the making, the stringing and operating of marionettes. It is simply and concisely written and is exceedingly helpful to the beginner in this field.
3. *The Tony Sarg Marionette Book*, by F. J. McIsaac. A very simple statement with drawings and photographs of Tony Sarg's expressive puppets, with complete information on the construction of a home-made puppet stage and full directions for making and operating these little wooden actors.
4. *Marionette Plays*, by Paul McPharlin. This book gives a great many plays especially written or adapted for puppets. It is a particularly good collection and saves a great deal of time which would otherwise be spent in looking up this material in many different places.

G. On Theatre Construction

1. *Theatres*, by Joseph Urban. A recent publication

tural and lighting problems which usually confront a teacher asked to give advice on the planning of auditoriums, etc. As a teacher, a lighting expert and a director of a successful, little theatre playhouse. Mr. Pichel can solve for the school art director many worrisome problems.

H. Masks

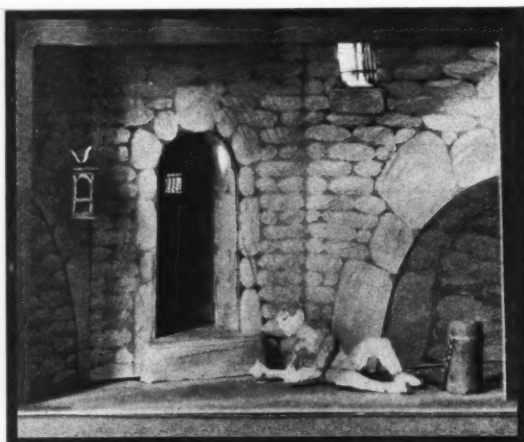
Masks and Demons, by Kenneth MacGowan. A well-written account of the origin of masks with many illustrations of fine masks of various periods and of different countries.

I. Make-Up

1. *The Art of Make-Up*, by Helena Chalmers. This is a very practical book on the subject, giving diagrams for making-up character and national types. Exact materials are listed with a clear explanation of how to use grease paint.

J. Magazines

Theatre Arts Monthly. *The Theatre*. *The Motion Picture*. *DESIGN*.



Three-Dimensional Models ■ ■ ■

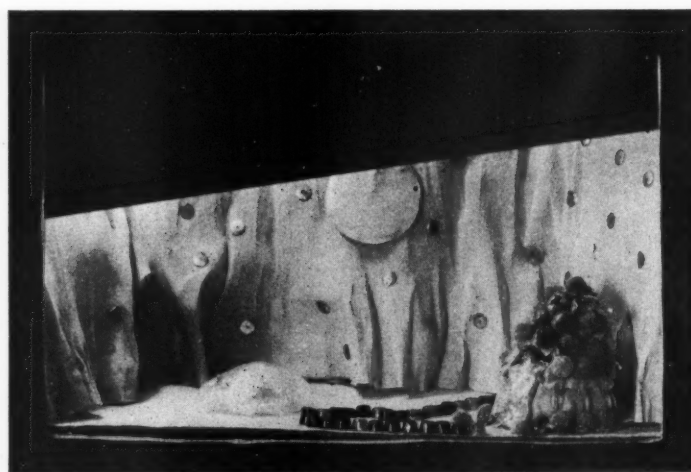
Because lighting is such an important medium on the contemporary stage no course in stage design is complete without practical experience with color lighting. These six small models were set up and lighted



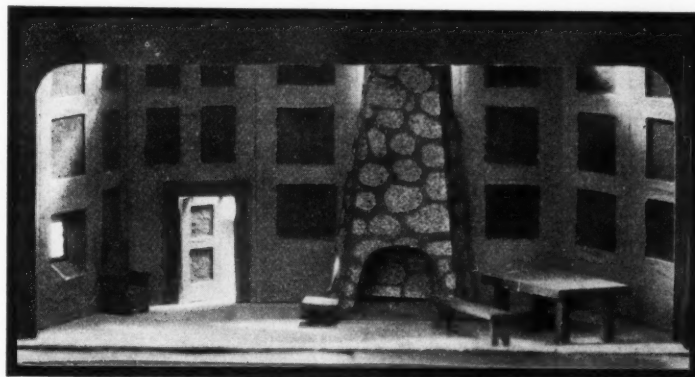
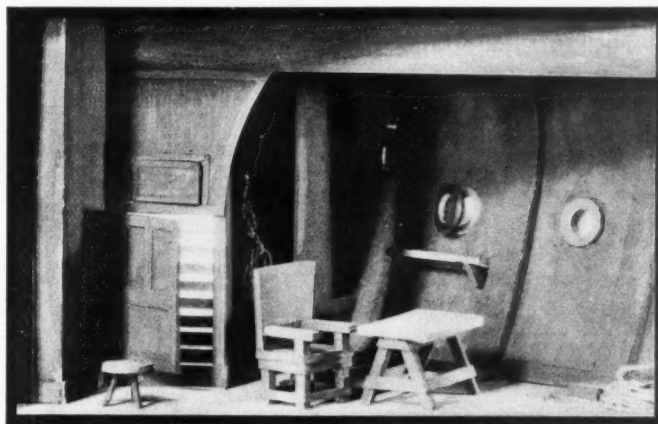
Top--A Dungeon. A weird blue-green light through the barred window sets the mood . . .

Center--Three Pills in a Bottle. The dinginess of the home is emphasized by brilliant sunlight out of doors

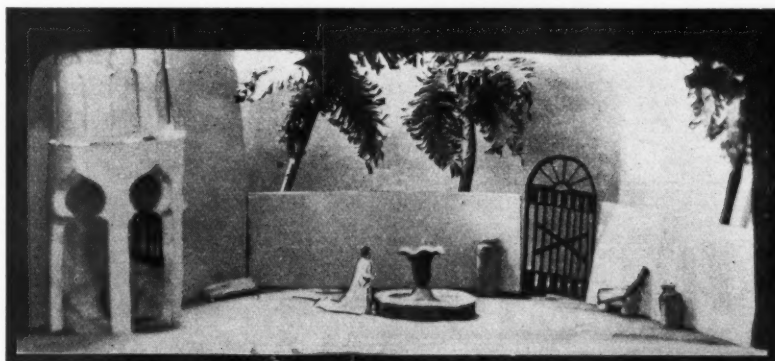
Bottom--The Land of Fantasy. Colored gum drops glistened as romantic moonlight shone through the gauze moon . . .



Ingenious use of materials is shown in these six stage models constructed in cardboard and other easily available materials in happy and effective combinations the out-growth of the youthful scenic artists . . .



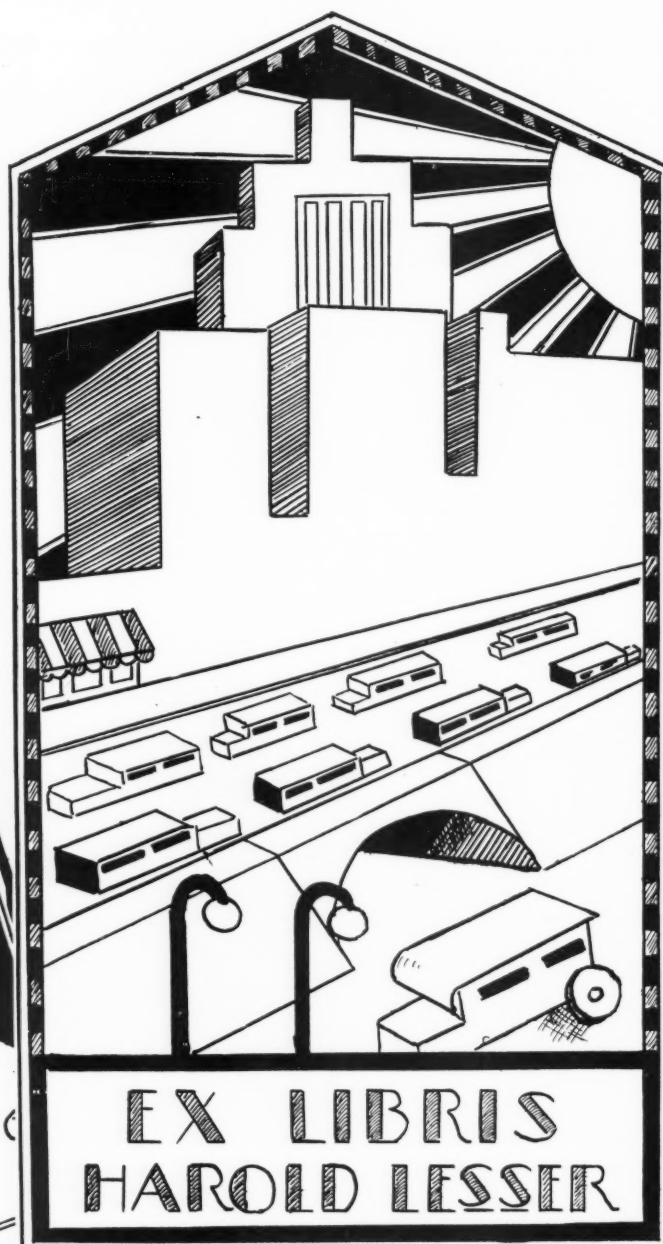
Top--Cabin of a Pirate Ship. Just beyond the portholes a high sea was suggested with a dim light down the hatch . . .



Center--Great Hall of Medieval Castle. A brightly burning fire may be contrived in the massive fireplace . . .

Bottom--In a Persian Garden. Quite tropical palm trees are made of wire and crepe paper

Interesting enclosing shapes furnish
real problems in space division and
composition





BOOKPLATES

Successful designs made by pupils of
Miss Alice Rosenblatt, James Mon-
roe High School, New York City

Bookplates are constant sources of
interest and offer intensely interesting
projects for designers . . .

Subject matter familiar to city stu-
dents furnished inspiration for these
very metropolitan designs done in
black and white with a technique well
suited to commercial reproduction





These photographs from the two actual productions staged at George Washington High School show possibility of student performance. In both the Prince Who Was a Piper, above, and the Flower of Yeddo, below, inexpensive materials were used to suggest varied textures and effects. In the latter Fujiyama was painted on a sheet